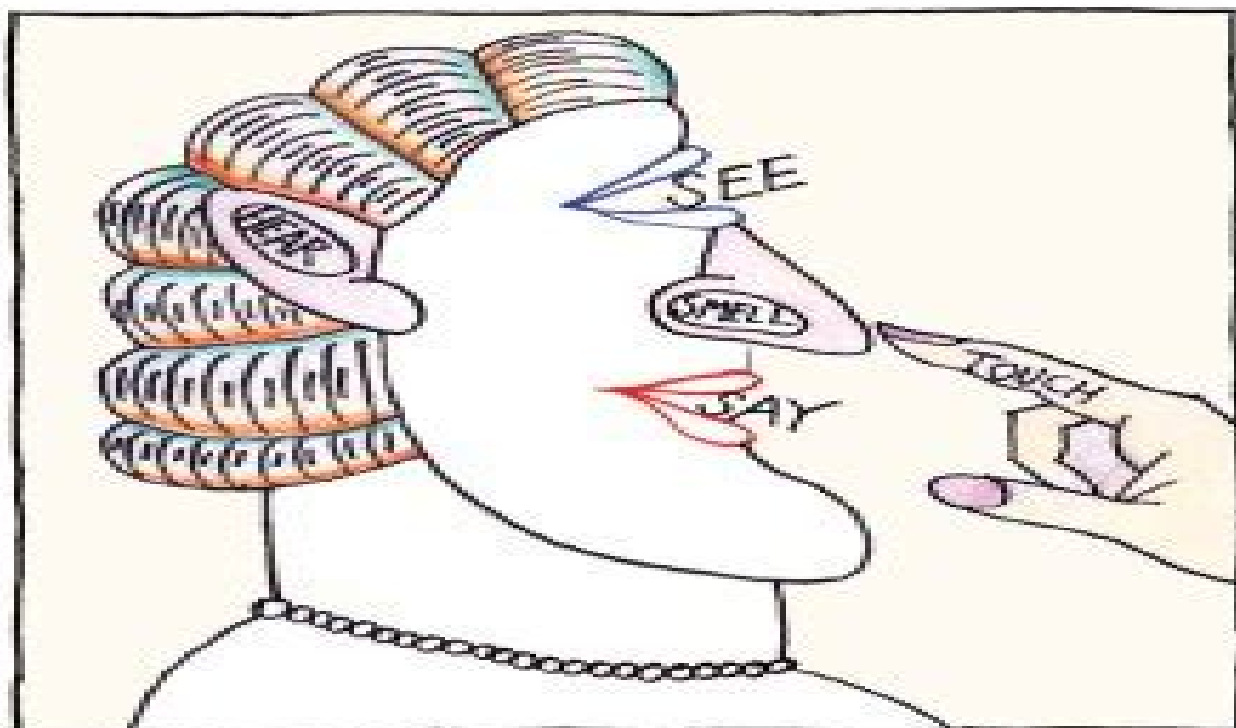


# *Carnal Thoughts*

EMBODIMENT AND MOVING IMAGE CULTURE



VIVIAN SOBCHACK

# Carnal Thoughts Embodiment And Moving Image Culture

**Deborah Levitt**



## **Carnal Thoughts Embodiment And Moving Image Culture:**

Carnal Thoughts Vivian Sobchack, 2004-11-01 In these innovative essays Vivian Sobchack considers the key role our bodies play in making sense of today's image saturated culture. Emphasizing our corporeal rather than our intellectual engagements with film and other media, *Carnal Thoughts* shows how our experience always emerges through our senses and how our bodies are not just visible objects but also sense-making visual subjects. Sobchack draws on both phenomenological philosophy and a broad range of popular sources to explore bodily experience in contemporary moving image culture. She examines how through the conflation of cinema and surgery we've all had our eyes done, why we are moved by the movies and the different ways in which we inhabit photographic, cinematic and electronic space. *Carnal Thoughts* provides a lively and engaging challenge to the mind/body split by demonstrating that the process of making sense requires an irreducible collaboration between our thoughts and our senses.

Passionate Detachments Amy Rust, 2017-05-24 *Passionate Detachments* investigates the rise of graphic violence in American films of the late 1960s and early 1970s and the popular aesthetics and critical responses this violence inspired. Amy Rust examines four technologies adopted by commercial American cinema after the fall of the Hollywood Production Code: multiple camera, montage, squibs (small explosive devices) and artificial blood. Freeze frames and zooms. Approaching these technologies as figures as opposed to mere tools, Rust traces the encounters they mediate between perception (what one sees, hears and feels) and representation (how those sights, sounds and feelings make meaning). These technologies, she argues, lend shape to film violence while organizing viewers on and off screen relationships to it. The result proves meaningful for an era self-consciously and perilously preoccupied with bloodshed. The post-Code period found Americans across the political spectrum demanding visual and increasingly violent demonstrations of presumably authentic realities. Corroborating fantasies of authenticity from military to counterculture, these technologies challenge them as well, pointing however unwittingly to the violently classed, gendered and racialized blind spots such fantasies harbor. More broadly, the technologies answer concerns that films control violence too much or too little. Offering neither mere discourse nor mere thrills, they recover sense and sensation for all, not some or even most depictions of bloodshed. As figures, the devices also remediate vision and violence for film theory, which exhibits distrust for each in spite of the complexities phenomenology and psychoanalysis have brought to cinematic perception and pleasure.

Feeling Film Beth Carroll, 2016-11-25 This book questions the de facto dominance of narrative when watching films. Using the film musical as a case study, this book explores whether an alternative spatial understanding of film can offer alternative readings to narrative. For instance, how do film aesthetics influence our interaction with the film? Can camera movement and music make us feel cinema? Can the film world bleed into our own? Utilising film musicals ranging from those by Fred Astaire and Ginger Rogers to von Trier's *Dancer in the Dark* (2000), *Feeling Film: A Spatial Approach* investigates how we might go about understanding the audience's spatial relationship with film aesthetics, what it might look like and the tools needed to

conduct analysis      **Thinking Film** Richard Kearney, Murray Littlejohn, 2023-06-29 Hailed as one of America's original art forms film has the distinctive character of crossing high and low art But film has done more than this According to American philosopher Stanley Cavell film was also a place where America in the 1930s and 1940s did its thinking a tradition that was taken up and enriched throughout world cinema Can film indeed think That is can film do the work of philosophy Following Cavell's lead to think along the tear of the analytic continental traditions this book draws from both sides of the philosophical divide to reflect on this question Spanning generations and disciplines pondering everything from art house classics to mainstream blockbusters *Thinking Film Philosophy at the Movies* aims to fling open the doors to this conversation on all sides Inquiring into both philosophy's word on film and film's word to philosophy the interdisciplinary dialogue of this book traverses the conceptual and the particular as it considers how film catalyzes our thinking and sets us talking After viewing the world through film we find our world and ourselves transformed by deeper understanding and new possibilities This book aims to provide a novel and engaging way in to thinking with and about this enduringly popular art form      *The Ghost in the Image* Cecilia Sayad, 2021 Our century has seen the proliferation of reality shows devoted to ghost hunts documentaries on hauntings and horror films presented as found footage The horror genre is no longer exclusive to fiction and its narratives actively engage us in web forums experiential viewing videogames and creepypasta These participative modes of relating to the occult alongside the impulse to seek proof of either its existence or fabrication have transformed the production and consumption of horror stories *The Ghost in the Image* offers a new take on the place that supernatural phenomena occupy in everyday life arguing that the relationship between the horror genre and reality is more intimate than we like to think Through a revisionist and transmedial approach to horror this book investigates our expectations about the ability of photography and film to work as evidence A historical examination of technology's role in at once showing and forging truths invites questions about our investment in its powers Behind our obsession with documenting everyday life lies the hope that our cameras will reveal something extraordinary The obsessive search for ghosts in the image however shows that the desire to find them is matched by the pleasure of calling a hoax      *Transnational Chinese Cinema* Brian Bergen-Aurand, Mary Mazzilli, Hee Wai-Siam, 2015-03-26 This collection of essays on transnational Chinese cinema explores the corporal psychological and affective aspects of experiencing bodies on screen engages with the material and discursive elements of embodiment and highlights the dynamics between the mind and body involved in bio cultural practices of cinematic production distribution exhibition and reception      *Cinematic Metaphor in Perspective* Sarah Greifenstein, Dorothea Horst, Thomas Scherer, Christina Schmitt, Hermann Kappelhoff, Cornelia Müller, 2018-10-08 Over centuries scholars have explored how metaphor contributes to thought language culture This collection of essays reflects on M ller Kappelhoff and colleagues transdisciplinary film studies and linguistics approach formulated in *Cinematic Metaphor Experience Affectivity Temporality* The key concept of cinematic metaphor opens up reflections on metaphor as a form of embodied meaning

making in human life across disciplines The book documents collaborative work reflecting intense sometimes controversial discussions across disciplinary boundaries In this edited volume renowned authors explore how exposure to the framework of Cinematic Metaphor inspires their views of metaphor in film and of metaphor theory and analysis more generally Contributions include explorations from the point of view of applied linguistics Lynne Cameron cognitive linguistics Alan Cienki media studies Kathrin Fahlenbrach media history Michael Wedel philosophy Anne Eusterschulte and psychology Raymond W Gibbs Jr

**The Versatile Image** Alexandra Moschovi, Carol McKay, Arabella Plouviez, 2014-01-07 New insights into the shifting cultures of today's hypervisual digital universe With the advent of digital technologies and the Internet photography can at last fulfill its promise and forgotten potential as both a versatile medium and an adaptable creative practice This multidisciplinary volume provides new insights into the shifting cultures affecting the production collection usage and circulation of photographic images on interactive World Wide Web platforms *Fantasy/Animation* Christopher Holliday, Alexander Sergeant, 2018-04-27 This book examines the relationship that exists between fantasy cinema and the medium of animation Animation has played a key role in defining our collective expectations and experiences of fantasy cinema just as fantasy storytelling has often served as inspiration for our most popular animated film and television Bringing together contributions from world renowned film and media scholars Fantasy Animation considers the various historical theoretical and cultural ramifications of the animated fantasy film This collection provides a range of chapters on subjects including Disney Pixar and Studio Ghibli filmmakers such as Ralph Bakshi and James Cameron and on film and television franchises such as Dreamworks How To Train Your Dragon 2010 and HBO's Game of Thrones 2011

**Bodies in Pain** Tarja Laine, 2017-04 The films of Darren Aronofsky invite emotional engagement by means of affective resonance between the film and the spectator's lived body Aronofsky's films which include a rich range of production from Requiem for a Dream to Black Swan are often considered cerebral because they explore topics like mathematics madness hallucinations obsessions social anxiety addiction psychosis schizophrenia and neuroscience Yet this interest in intelligence and mental processes is deeply embedded in the operations of the body shared with the spectator by means of a distinctively corporeal audiovisual style Bodies in Pain looks at how Aronofsky's films engage the spectator in an affective form of viewing that involves all the senses ultimately engendering a process of self reflection through their emotional dynamics *Cultural Legal Studies* Cassandra Sharp, Marett Leiboff, 2015-07-24 What can law's popular cultures do for law as a constitutive and interrogative critical practice This collection explores such a question through the lens of the cultural legal studies movement which proffers a new encounter with the cultural turn in law and legal theory Moving beyond the law and literature humanities culture film visual and aesthetics on which it is based this book demonstrates how the techniques and practices of cultural legal studies can be used to metamorphose law and the legalities that underpin its popular imaginary By drawing on three different modes of cultural legal studies storytelling technology and jurisprudence the collection showcases the intersectional practices of

cultural legal studies and law in its popular cultural mode The contributors to the collection deploy differentiated modes of cultural legal studies practice adopting diverse philosophical disciplinary methodological and theoretical approaches and subjects of examination The collection draws on this mix of diversity and homogeneity to thread together its overarching theme that we must take seriously an interrogation of law as culture and in its cultural form That is it does not ask how a text represents law but rather how the representational nature of both law and culture intersect so that the juridical become visible in various cultural manifestations In short it asks how law s popular cultures actively effect the metamorphosis of law

Deleuze and Research Methodologies Rebecca Coleman,2013-02-25 Shows how Deleuze s philosophy is shaking up research in the humanities and social sciences Deleuzian thinking is having a significant impact on research practices in the Social Sciences not least because one of its key implications is the demand to break down the false divide between theory and practice This book brings together international academics from a range of Social Science and Humanities disciplines to reflect on how Deleuze s philosophy is opening up and shaping methodologies and practices of empirical research The Animatic Apparatus Deborah Levitt,2018-05-25 Unprecedented kinds of experience and new modes of life are now produced by simulations from the CGI of Hollywood blockbusters to animal cloning to increasingly sophisticated military training software while animation has become an increasingly powerful pop cultural form Today the extraordinary new practices and radical objects of simulation and animation are transforming our neoliberal biopolitical culture of life The Animatic Apparatus offers a genealogy for the animatic regime and imagines its alternative futures countering the conservative neoliberal notion of life s sacred inviolability with a new concept and ethics of animatic life **Trends in Iranian Cinema** Behrooz

Mahmoodi-Bakhtiari,Mohammad Rahmati,2024-10-17 The cinema of Iran is celebrated both locally and internationally yet elements of this diverse field remain comparatively understudied This book brings together a diverse range of scholars to explore contemporary Iranian cinema in its local and international contexts from a range of perspectives including aesthetic socio political comparative approaches Its chapters analyse the work of well known filmmakers on the international film circuit such as Abbas Kiarostami Mohammad Reza Aslani and Jaffar Panahi as well as internationally lesser known domestic films such as those of Kamal Tabrizi and the Sacred Defence films of the Iran Iraq war The book further widens its scope with chapters which also examine the material practices of the Iranian film industry itself including chapters on the process by which Iranian films become accessible to international audience Finally it considers too representations of Iranians in foreign cinemas and how these have in turn affected Iranian films Food – Media – Senses Christina Bartz,Jens Ruchatz,Eva

Wattolik,2023-11-02 Food is more than just nutrition Its preparation presentation and consumption is a multifold communicative practice which includes the meal s design and its whole field of experience How is food represented in cookbooks product packaging or in paintings How is dining semantically charged How is the sensuality of eating treated in different cultural contexts In order to acknowledge the material and media related aspects of eating as a cultural praxis

experts from media studies art history literary studies philosophy experimental psychology anthropology food studies cultural studies and design studies share their specific approaches

**Positioning Art Cinema** Geoff King, 2019-01-24 Art cinema occupies a space in the film landscape that is accorded a particular kind of value From films that claim the status of harsh realism to others which embody aspects of the tradition of modernism or the poetic art cinema encompasses a variety of work from across the globe But how is art cinema positioned in the film marketplace or by critics and in academic analysis Exactly what kinds of cultural value are attributed to films of this type and how can this be explained This book offers a unique analysis of how such processes work including the broader cultural basis of the appeal of art cinema to particular audiences Geoff King argues that there is no single definition of art cinema but a number of distinct and recurrent tendencies are identified At one end of the spectrum are films accorded the most heavyweight status offering the greatest challenges to viewers Others mix aspects of art cinema with more accessible dimensions such as uses of popular genre frameworks and exploitation elements involving explicit sex and violence Including case studies of key figures such as Michael Haneke Pedro Almod var and Jean Pierre and Luc Dardenne this is a crucial contribution to understanding both art cinema itself and the discourses through which its value is established

**Corporeality in Early Cinema** Marina Dahlquist, Doron Galili, Jan Olsson, Valentine Robert, 2018-10-16 Corporeality in Early Cinema inspires a heightened awareness of the ways in which early film culture and screen praxes overall are inherently embodied Contributors argue that on and offscreen and in affiliated media and technological constellations the body consists of flesh and nerves and is not just an abstract spectator or statistical audience entity Audience responses from arousal to disgust from identification to detachment offer us a means to understand what spectators have always taken away from their cinematic experience Through theoretical approaches and case studies scholars offer a variety of models for stimulating historical research on corporeality and cinema by exploring the matrix of screened bodies machine made scaffolding and their connections to the physical bodies in front of the screen

The Routledge Encyclopedia of Film Theory Edward Branigan, Warren Buckland, 2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century to the beginning of the twenty first When first encountering film theory students are often confronted with a dense interlocking set of texts full of arcane terminology inexact formulations sliding definitions and abstract generalities The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions The result is a highly accessible volume that clearly defines and analyzes step by step many of the fundamental concepts in film theory ranging from familiar concepts such as Apparatus Gaze Genre and Identification to less well known and understood but equally important concepts such as Alain Badiou s Inaesthetics Gilles Deleuze s Time

Image and Jean Luc Nancy's *Evidence* The Routledge Encyclopedia of Film Theory is an ideal reference book for undergraduates of film studies as well as graduate students new to the discipline *A Companion to Wong Kar-wai* Martha P. Nochimson, 2016-01-26 With 25 essays that embrace a wide spectrum of topics and perspectives including intertextuality transnationality gender representation repetition the use of music color and sound depiction of time and space in human affairs and Wong's highly original portrayal of violence *A Companion to Wong Kar Wai* is a singular examination of the prestigious filmmaker known around the world for the innovation beauty and passion he brings to filmmaking Brings together the most cutting edge in depth and interesting scholarship on arguably the greatest living Asian filmmaker from a multinational group of established and rising film scholars and critics Covers a huge breadth of topics such as the tradition of the jianghu in Wong's films queering Wong's films not in terms of gender but through the artist's liminality the phenomenological Wong Wong's intertextuality America through Wong's eyes the optics of intensities thresholds and transfers of energy in Wong's cinema and the diasporic presence of some ladies from Shanghai in Wong's Hong Kong Examines the political historical and sociological influence of Wong and his work and discusses his work from a variety of perspectives including modern post modern postcolonial and queer theory Includes two appendices which examine Wong's work in Hong Kong television and commercials

**The Oxford Handbook of Screendance Studies** Douglas Rosenberg, 2016-06-03 The Oxford Handbook of Screendance Studies offers a full overview of the histories practices and critical and theoretical foundations of the rapidly changing landscape of screendance Drawing on their practices technologies theories and philosophies scholars from the fields of dance performance visual art cinema and media arts articulate the practice of screendance as an interdisciplinary hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation Each chapter discusses and reframes current issues as a means of promoting and enriching dialogue within the wider community of dance and the moving image Topics addressed embrace politics of the body agency race and gender in screendance the relationship of choreography to image constructs of space and time representation and effacement production and curatorial practice and other areas of intersecting disciplines The Oxford Handbook of Screendance Studies features newly commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image including film and video makers dance artists screendance artists academics and writers producers composers as well as the wider interested public It will become an invaluable resource for researchers and professionals in the field



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